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these conflicting theories with one another and with the world has a decided intellectual interest but surely the *sermo pedestris* is best fitted to present it; the pennons of poetry seem hopelessly weighted down by this expository burden.

Yet, despite these obvious limitations, *The Silver Age* brings intellectual pleasure to the reader and wins from him no little admiration. On the whole, the blank verse is polished and stately, and passage after passage is characterized by a wonderful aptness of phrase. In *Miriam*, the seeker after truth, one feels a real personal interest, apart from interest in the type, and this feeling is greatly intensified by the fact that she is a seeker for love as well as truth. The last scene of the poem is indeed masterly; here *Miriam* finds the love of *Vane* and learns the truth of self-sacrifice, here *Vane* loses his life in the practice of his doctrine, and here *Miriam* dismisses us with words that typify the major intellectual and minor emotional appeals of the poem.

Leave him and me to silence for a while!
 If great love win prerogative, I claim
 Possession here. He gave me partnership
 In a deep secret, I shall tell the world,
 Till its deaf ears be opened, and it break
 Chains that now throttle it. But my heart must pay
 Tribute of all remaining earthly dreams,
 Before I journey on. So pardon me!

(*Godwin* and *Aubrey* move slowly away, while she crouches on the ground beside the body of *Vane*.)

C. M. NEWMAN.

THE TRINITY. By the Rev. Francis J. Hall, D.D. New York: Longmans, Green, & Company.

This volume, the fourth in Dr. Hall's valuable series, "Dogmatic Theology," is an attempt to present in systematic form the fundamental Christian belief touching the Divine 'tri-personality.' The author's strength lies in the clearness and logical sequence of his thought, and in his power of systematizing; yet in this very process of systematizing, as it seems to us, something is sacrificed. The danger is that certain phases of truth which were developed in a long and gradual process of theological evolution be either overlooked or else inadequately

presented. In his endeavors to harmonize the statements of writers of different periods and of differing theological environment and traditions, who, moreover, did not all speak the same mother-tongue, we fear that Dr. Hall has sometimes put an undue strain upon their language. To the Greek word 'homoöusios,' which is rendered in the English version of the Nicene Creed by the phrase 'of one substance' with the Father, we fear that he has not given a quite accurate interpretation, or one which is historically quite correct. Again, as to the much-debated conception of 'personality', we doubt whether Dr. Hall has not carried the process of harmonizing rather too far. He says that "the notion of 'person' held by the ancient Fathers cannot be shown to have any fuller positive content than Self — the subject of a rational nature," (p. 183). But did not the word 'hypostasis' as used by St. Basil and St. Gregory of Nyssa, as well as by many others before them, connote a fuller and more accurate notion than that of simple selfhood? In fact, the author's treatment of the whole subject conveys the impression that he is more at home in the atmosphere of Western scholasticism than in that of the Greek theology. For example, he says (on p. 185): "The whole direction of patristic thought forbids the notion that Christ's person is a totality made up of the two natures," . . . (i.e., the Divine and the human). Has Dr. Hall overlooked the statement of St. John Damascene, that great schoolman of the Greek Church, "The hypostasis of the Logos, formerly simple, became composite out of two perfect natures *σύνθετον ἐκ δύο τελείων φύσεων?*"¹

But from criticism we gladly turn to the more congenial task of commendation. Dr. Hall gives a clear-cut definition of personality (on p. 99): "The term person signifies the indivisible self of a rational nature, as distinguished from the natural attributes and functions which this self possesses, and by means of which it is manifested." The expression "three selves," first introduced into Trinitarian terminology (so far as we are aware) by Dr. Hall, and intended to express the threefoldness in the Divine Being, seems a distinctly fortunate one, avoiding as it

¹ Quoted by Ottley, *Doctrine of the Incarnation*, vol. ii., p. 140.

does any suggestion of division or partition of the individual Divine Essence, such as might be conveyed by the stronger and more accurate phrase "three selves."

It is impossible in a brief review to do more than merely call attention to the breadth and firmness of handling as well as the wealth of close-packed material which characterize this book. In a period of criticism and of questioning like that in which we live, such a piece of theological work, analytical and discriminating, and at the same time compact, well-knit and well-rounded, is a substantial achievement. A clear and condensed treatment of a profound and highly important subject is certainly a valuable thing. In this volume Professor Hall has accomplished something that was well worth his effort; he has made a distinct contribution to the theological literature which deals with the Holy Trinity.

WM. S. BISHOP.

NARRATIVE LYRICS. By Edward Lucas White. New York: G. P. Putnam's Sons. 1908. \$1.25 net.

As might be inferred from the title, an attempt is made in these poems to take some one simple incident and without sacrificing narrative interest, to tell it with such compression of detail as to give it lyric intensity and emotional unity. Though the effect is at times dramatic rather than lyric, Mr. White has achieved notable success and has produced poems characterized by boldness and vividness of conception and by clearness, vigor, variety, and simple beauty of style. Mr. White's chief sources of inspiration are the Bible and Herodotus. The subjects are well chosen and well adapted to poetic treatment; they exhibit no little variety, and are all characteristic of a scholar and of a man of taste and refinement.

In metre, too, there is an even more surprising variety. In the rhymed pentameter couplet, which is handled with great freedom, there are written two entire poems and two parts of another; there are two poems in blank verse (in one of which the first foot in each line is incomplete, with regular omission of the unaccented syllable, giving a trochaic beginning); there are two in trochaic pentameter unrhymed; two parts of a poem in anapestic pentameter unrhymed; one in